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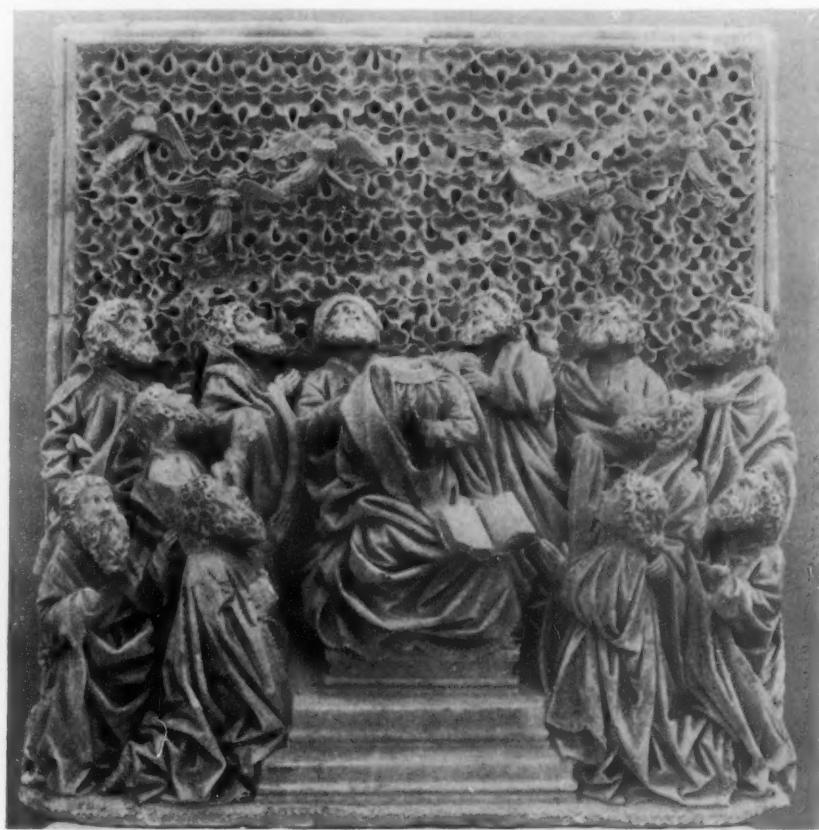
PRICE TEN CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

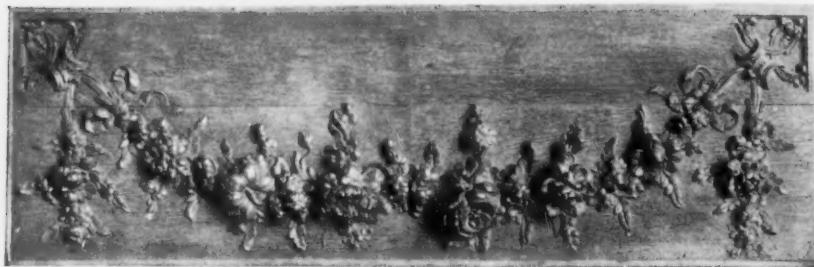
VOLUME V

NEW YORK, JUNE, 1910

NUMBER 6



THE PENTECOST  
SCULPTURED ALTAR-PIECE (DETAIL)  
FIFTEENTH CENTURY  
(SEE PAGE 146)



ADDRESS DELIVERED AT THE FORTIETH ANNUAL MEETING OF THE MEMBERS OF THE CORPORATION, MONDAY, FEBRUARY 21, 1910

BY HON. JOSEPH H. CHOATE



FIRST MUSEUM BUILDING  
681 FIFTH AVENUE

I OBJECT very positively to being called on so often nowadays to play the rôle of Old Mortality, to scrape the moss off the tombstones of the past; and I wish others would scrape some of the moss off my own back, if I am to

become a vice-president of this corporation. I positively refuse to make anything that could be called an address on this occasion; but I will merely recall some facts connected with the early history of the Museum.

It appears that the first suggestion of the formation of such a museum is due to our dear old friend, John Jay, who did a good many things in his lifetime for the benefit of mankind, and who was always ceaseless and eager for anything that could be of service to other people. But I doubt whether he ever did anything which will redound so permanently to his credit as this first recommendation of the formation of a Museum of Art. And, would you believe it, it was made at the Fourth-of-July banquet of Americans in Paris, in an after-dinner talk. So, it seems that food for thought may drop from the lips of the after-dinner speaker.

Soon afterwards, returning from his mission in Vienna, Mr. Jay became the President of the Union League Club, and it was really in the Union League Club that the preliminary proceedings for the organization of a museum were taken. And it seems to me they are very interesting.

A memorial from the American citizens in Paris was addressed to the President, Mr. Jay suggesting that an effort should be made to establish in New York a permanent Museum of Art.

It appears that the Club at that time had an Art Committee which was very much in earnest in the promotion of art subjects and objects, and I will read the names of the Art Committee at that time, so that you may see what representative men they

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were: George P. Putnam, J. S. Kensett, J. Q. A. Ward, Worthington Whittredge, George A. Baker, Vincent Collier, and Samuel P. Avery.

At a meeting of the Club held October 14, 1869, six months before the incorporation of the Museum, a report from this Committee was read and adopted. In pursuance of the adoption of this report, the use of the theater of the Club was granted for a meeting, and Prof. George F. Comfort, who sits behind me now, was invited to deliver an address on that occasion, which he did. He will not deliver the same address to-day, but he will have something new and very interesting to say in recalling that event.

Invitations to attend the meeting were sent to the members of the leading artistic and literary associations of the city, and the meeting was held on October 23, 1869. William Cullen Bryant presided. The following gentlemen were elected vice-presidents, representing some of the important institutions to which they belonged:

MR. DANIEL HUNTINGTON, late President of the National Academy of Design.  
MR. R. M. HUNT, President of the New York Chapter of American Institute of Architects.  
MR. ANDREW H. GREEN, Comptroller.  
MR. WILLIAM J. HOPPIN, of the New York Historical Society.  
REV. H. W. BELLOWS, Doctor of Divinity, of the Century Association.  
FREDERICK A. P. BARNARD, President of Columbia College.  
HON. HENRY G. STEBBINS, President of the Central Park Commission.  
MR. MARSHALL O. ROBERTS, of the Union League Club.  
MR. WILLIAM E. DODGE, JR., President of the Young Men's Christian Association.

As secretaries, there were appointed Mr. Samuel P. Avery, then Secretary of the Art Committee of the Union League Club, and Mr. A. J. Bloor, Secretary of the New York Chapter of the Institute of Architects.

Mr. Bryant made a moving speech. He then introduced to the audience Mr. George F. Comfort, who delivered an address upon the general subject of museums of art, and the importance and the possibility of establishing one in the City of New York. He was a kind of Peter the Hermit, preaching in the wilderness. I congratulate him on

being here to-day to see the results of his labors in the past.

Mr. Putnam presented the following resolutions:

RESOLVED: I. That in the opinion of this meeting it is expedient and highly desirable that efficient and judicious measures should at once be initiated with reference to the establishment in this city of a museum of art on a scale worthy of this metropolis and of a great nation.

II. That a committee of citizens, properly representing the various organizations and individuals directly or indirectly interested in the object, should at once be appointed, and that to them the whole subject should be referred, with power to fill vacancies in the committee, to add to their numbers, to appoint subcommittees, to prepare a constitution and by-laws, to apply for a charter, and to adopt such measures as they may find expedient for the accomplishment of the above-named object.

III. That the appointment of fifty gentlemen, as hereinafter named, to serve on such committee, would be, in our opinion, satisfactory to the whole community; and we hereby respectfully request the gentlemen named to take the objects of this meeting into their own hands, and to carry them to successful completion by all such means as they may deem expedient.

IV. That the secretaries of this meeting be requested to notify the gentlemen thus designated, and to call an early meeting of this provisional committee.

And then fifty gentlemen were nominated, at the head of which there was our friend, John Taylor Johnston, who afterwards became the first President of the Museum. The number was afterwards increased to more than one hundred. So, you see, the Union League Club, proud as it is of its political history, has something, I think, to boast of in having been the nest in which the egg was laid, which was afterwards hatched out in The Metropolitan Museum of Art. And I am inclined to think, as I said of Mr. Jay, that when history records what has been done in the Union League Club it will say this was its most important act. Certainly its members, whose names

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I have read to you, were very representative men, and they combined a very large representation of those interested in art at that time in the city.

New York was very crude in its artistic development at that time, although I must say, having been in both, that there were many more people of influence represented in the effort to found an Art Society than in the origin of the Museum of Natural History. Many, many ladies and gentlemen of the city had spent weeks and even years in Europe; they knew what valuable and precious works of art were, and they had not yet learned to love the Mastodons or the Dinosaurs or the Brontosaurus, which we find now in the Museum of Natural History and which excite so much popular wonder and admiration.

The meeting resulted in obtaining from the Legislature of the State of New York, on the 13th day of April, 1870, a charter incorporating it as "The Metropolitan Museum of Art," to be located in the City of New York, "for the purpose of establishing and maintaining in said city a museum and library of art, of encouraging and developing the study of the fine arts, and the application of art to manufacture and practical life, of advancing the general knowledge of kindred subjects and, to that end, of furnishing popular instruction and recreation." It authorized us to hold any amount of real and personal property necessary for the purpose of our incorporation.

Our pecuniary hopes at the outset were extremely modest. We could never have dreamed then that three contributors in the course of five years would turn into our treasury something like \$8,000,000, as recently happened by the contributions of Mr. Rogers, Mr. Kennedy, and Mr. Hewitt.

The first thing was to organize, and there was but one man in New York at that time whom everybody pointed out as the proper president of this Museum. That was Mr. John Taylor Johnston. From his commanding personal position, his devotion to art, his wide knowledge of it, and his interest in this great project for the public benefit, he was elected to the office, and continued to hold it until nearly twenty years later—until his death. Two or three

years before that he tried to resign on account of failing health, and I have been very much interested to read a manuscript letter signed orthographically by all his associates, insisting upon his remaining. The success of the Museum, in its early days, is very largely due to Mr. Johnston's public spirit, to his extreme liberality, and to his constant devotion to its interests.

It is very interesting to read the correspondence between Mr. Johnston and Mr. Blodgett, when Mr. Blodgett was abroad, in relation to the purchases which Mr. Blodgett and others contemplated, and also of the glory of the first reception in 1872. I do not suppose it compared very well even with the weakest of our exhibits to-day, or perhaps it could not compare with what could be seen in one single room now. But he properly exulted in it as a tremendous success at that time.

Even now, one of our greatest difficulties, notwithstanding these gifts of recent years, has been the raising of money; and I think that was one of the greatest obstacles to the early and rapid success of the Museum. People were not in the habit of giving so liberally then. They had not grown so rich. But it has become contagious of late years, both getting rich and giving liberally. Well, two gentlemen were appointed whose services in that particular are specially to be remembered on this day. One was Mr. Blodgett, and the other was Theodore Roosevelt, whom many of you remember. He has become more distinguished, perhaps, for the immense amount of energy which he transmitted to his renowned son, but he reserved a good deal for himself, and he raised the first moneys. One incident connected with that was an historical visit they made to Mr. A. T. Stewart, the one great rich magnate of that day. They returned with a contribution of \$5,000, which was a colossal sum at that time and one for which Mr. Stewart should be properly remembered.

Then the matter of collections began, and collections have poured in from rich and poor, old and young, foreigners and natives from that day until this. If we should accept all, this building would not be big enough by one half to hold them; and it

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is greatly to the credit of the Committee on such objects that their power of accepting was quite equaled by their will to reject. But it is interesting to know that contributions of objects of art have come in from all sorts of people, not only from rich people, but from people in moderate circumstances, which have enriched the Museum very much.

Mr. Blodgett was in Paris when it was sacked by the Commune, and when valuable collections were thrown upon the market; and he purchased for the Museum a collection of Dutch, English, and Flemish paintings. I have read the correspondence between Mr. Johnston and Mr. Blodgett at that time, exchanging mutual congratulations, and let me say that the collection bought then, on the responsibility of one man, acting under the general authority of the Museum, was so good and contained so many old masters that very few of those he bought have been rejected or laid aside.

And then came the Cesnola Collection. Some people smile when they recall the time that the Cesnola Collection was nearly all the Museum had. It was a valuable thing in itself. It represented a certain stage in the history of art, and it also brought us General Cesnola. He was a tremendous driving machine. He put a vast deal of energy into the Museum. He compelled the acquisition of membership and of collections. He kept the ball constantly rolling, and the Museum owes more than some of us have sometimes been willing to admit to his tremendous energy and interest in it.

I cannot tell you, in the few minutes assigned to me, more about the growth of the Museum, as almost all of you know more of it than I do.

When Mr. Johnston was taken away from

us in 1893, to the infinite regret of all—not only of the members of this Museum, but of the whole community, and the whole country—we had the good fortune to fall into the hands of another President of wonderful liberality—gifted, perhaps, with not

so much knowledge of art as Mr. Johnston had when he first became President, but with such an intense interest in the subject, and a man of such extreme liberality that I have often thought he had robbed himself and his family for the Museum by the munificence of his gifts. This was Mr. Henry G. Marquand. And Mr. Marquand's term of

eight or nine years

was prolific of good growth to the Institution. We can never feel sufficiently grateful for what he did. I am delighted to learn that his portrait with Mr. Johnston's and Mr. Morgan's are to hang together side by side on the wall of the Museum, and they will represent three unstinted benefactors of this great Museum.

I have a memorandum here from which perhaps I should read a few words, showing the growth and the progress of the Museum.

The first collection was secured in 1872.

The growth of the collections soon necessitated the removal of the Museum from its first quarters, 68½ Fifth Avenue, where it was opened with the Blodgett Collection from Paris. When the Cesnola Collection was purchased, larger quarters were required, and some of you will remember that the Douglas or Cruger Building, No. 128 West 14th Street, was leased and thrown open in 1872, when the first guide-book or catalogue was issued.

That was a tremendous step.

In the same year the State Legislature passed an act granting the first maintenance appropriation to the Museum, of \$15,000. And you see how seed falling in



SECOND MUSEUM BUILDING  
128 WEST FOURTEENTH STREET

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good soil grows. In 1872, \$15,000, and in 1909 the city's appropriation was \$200,000.

It was thought impossible that any money could come from a democratic city such as ours, governed by Tammany Hall, to support such a luxury as this. But the Museum has grown great by what it has fed upon.

The opening on Sunday was a tremendous advance for the people, and their representatives have contributed all the money for this magnificent building, and the seed planted has grown to this great figure of \$200,000 for annual maintenance. It is great, but not enough. We spent \$285,000 and we got \$200,000 last year. Where is the lady or gentleman who will come forward with the other \$85,000? I dare say he is present here to-day and will help us out. Or is it too much to expect from the city that as we furnish and maintain the collection it will fully maintain the splendid buildings which it erects for our use? The first decade in the Museum Building, 1880 to 1890, witnessed marvelous growth and development in all activities of the Museum, and in the number and quality of its exhibitions. There were acquired by gift or bequest seven large collections which are still ranked among its most valuable possessions, and many individual paintings of unusual importance. In 1884 and 1885 the paintings of George Frederic Watts were imported from abroad for temporary exhibition; and that was followed by many valuable loan exhibitions, which are to culminate, I think, in the Whistler exhibition to be opened on the 14th of the coming month.

In 1888 the first additional wing was opened. I like to recognize the merits of people who have been overlooked. We owe the procuring from the Legislature of the amount needed for that first addition to Mr. John Kelly. He was a worthy man, an honest politician, and the most reputable head Tammany ever had in our time.

The following decade, from 1890 to 1900, was marked by equally rapid development in acquisition, and by important administrative changes, such as evening opening in 1890, Sunday opening in 1891, the arrangement for an annual course of lectures in coöperation with Columbia University,

and the founding of the Lazarus Scholarship in 1892, the closing of the art schools in 1894, and the establishment of a molding department in 1895. During this period, 1890 to 1895, the greater part of the present cast collection of the Museum was formed. In 1892 an important revision of the Constitution was accomplished.

The second addition to the building was opened in 1894.

In 1901 a purchasing fund of \$5,000,000 was bequeathed to the Museum by Mr. Jacob S. Rogers, a man whom, I think, very few members of the Museum or members of the Board had heard of as particularly interested in art, and yet we find that when he died he dumped his whole fortune into our treasury, because of his love of art which came from his visiting the Museum from time to time, unknown to anybody, and seeing the delight which the people took in its treasures. The income from this fund has furnished money for the great majority of our subsequent purchases.

In 1902 the fourth and largest wing of the building, the one fronting on Fifth Avenue, was opened. In the same year occurred the death of Mr. Henry G. Marquand, who, until the Rogers bequest, had been the most liberal of all contributors to the collections of the Museum. He was succeeded in the presidency by Mr. F. W. Rhinelander, on whose death, in 1904, Mr. J. Pierpont Morgan became the fourth president of the Museum.

In the same year, 1904, General Cesnola died. Mr. Robert W. de Forest succeeded him at once as Secretary, and Sir Caspar Purdon Clarke, in 1905, became our Director.

The accession of Sir Purdon Clarke and of Mr. Edward Robinson as Assistant Director are things which interest us very much.

Well, the Museum grew with the city. Prof. Henry Fairfield Osborn, of the American Museum of Natural History, has made a careful calculation, and he says that in twenty years from now, in 1930, New York City will have eight million people, and will be by far the largest city of the world. So we have to-day a great work before us.

I do think we have lived up to the ideals

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and the dreams of the founders, but much more has yet to be done. A vast deal of work must be put into the Museum, and additions be made for maintenance and endowment in order that it may properly become the central point for the inculcation and spread of culture in this vast community growing up about us. We depend almost entirely upon individual subscriptions. No public moneys have gone into these collections, not one dollar, either in the collections of this or the Museum of Natural History.

Now, compare it with the museums of the Old World—they are almost all supported by gifts of public moneys. It is characteristic of our people that they will rally to the support of such institutions, pouring in private donations from the rich and the poor alike. It is the same with our universities. Harvard University some four or five years ago, needed \$2,500,000 for increasing the salaries of its professors. The work of collecting was turned over to a committee, and Bishop Lawrence was put on the committee as its chairman. He

corralled every alumnus, and he got the \$2,500,000 before the next Commencement. There were found ten alumni in New York City who gave \$50,000 apiece to that glorious object.

When I was in England, the Duke of Devonshire was Chancellor of the University of Cambridge, and he thought it a good plan to adopt this American method of providing against a shortage in the university income caused by the decline of the rentals received from agricultural lands which had dropped off considerably. He put his own name down for £10,000, but nobody followed.

But this freedom of giving for good causes is an American habit and I hope it will continue.

If New York is to be the greatest American city in size, I hope it will also be so in character; and the way to make it so is to foster and promote such museums as these of Art and Natural History and the Universities, which in our community stand for the higher education and the best culture of our people.



THE PRESENT BUILDING  
FIFTH AVENUE FAÇADE

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FOUNDERS OF THE MUSEUM

**I**N the address delivered by Mr. Joseph H. Choate on the occasion of the fortieth annual meeting of the corporation, with its interesting account of the beginnings of the Museum, printed in full in this number of the BULLETIN, the speaker draws our attention to the enthusiasm which attended the conception of the idea and to the men who founded and worked for its development (as its founders), five of whom have passed away during the past twelvemonth—two, who were present at the anniversary, since the reading of the address—Robert Hoe, amateur, and one of the inventors of the famous press that bears his name; Russell Sturgis, the well-known architect and writer on the fine arts; John Quincy Adams Ward, dean of American sculptors; George Fiske Comfort, art critic and educator; and Rutherford Stuyvesant. All of them in the early days labored strenuously for the welfare of the Museum, Mr. Hoe as chairman of many of its committees and one of the chief supporters of its art schools; Mr. Sturgis as one of its first secretaries; Mr. Ward as Chairman of the Committee on Sculpture, among other committees, and active for many years in the selection of sculptures offered as gifts or loans and in the installation of the collections of reproductions bought by the Special Committee, and Mr. Comfort as adviser particularly with regard to its scope and general plan.

When, in 1869, the meeting which resulted in the general plans that led to definite action was held at the Union League Club, it was Professor Comfort who delivered the address of the occasion, which afterwards appeared in "Old and New" under the title of "Art Museums of America."

The account of this meeting will be found in an octavo pamphlet entitled *A Metropolitan Art Museum in the City of New York. Proceedings of a Meeting held at the theater of the Union League Club, Tuesday Evening, November 23, 1869. Including addresses, remarks, and letters by Mr. W. C. Bryant, Professor Comfort, Mr. R. M. Hunt, Mr. Henry G. Stebbins, Mr. William J. Hoppin, Mr. Russell Sturgis, Jr., Rev.*

*Dr. Thompson, Rev. Mr. Bellows, Mr. Marshall O. Roberts, Mr. George William Curtis, and Others.* N. Y., Printed for the Committee, 1869.

AMERICAN PAINTINGS LENT BY  
GEORGE A. HEARN

**I**N the last number of the BULLETIN announcement was made of Mr. George A. Hearn's most recent gift of twelve American paintings, which, together with the sixty-five paintings previously given by him have been hung in Galleries 13 and 14. Mr. Hearn has now placed on loan in Gallery 13, the paintings by living Americans mentioned in the following list, making the total number of pictures which have come to us through Mr. Hearn's generous provision in the Hearn Fund, as gifts or as loans, eighty-seven.

This remarkable accession of representative canvases by contemporary native artists has placed the Museum in an enviable position among American museums.

Bogert, George H.	Surf and Wind
Bogert, George H.	Rouen
Carlsen, Emil.	Surf
Chase, W. M.	When One is Old
Davis, Charles H.	The Valley and the West Wind
Dessar, Louis Paul	Sheep Pasture
Dewing, T. W.	The Sorceress
Donoho, G. Ruger	La Marcellerie
Gifford, R. Swain	Barney's Joy Cliff
Greims, Mary Hearn	Stalheim, Norway
Greims, Mary Hearn	Choconia, White Mountains
Howland, A. C.	New England Farm House
Inness, George, Jr.	First Snow at Cragsmore
Jones, E. Sparhawk (Miss)	Veil Counter
Jongers, Alphonse	Harpist
Kost, F. W.	Frosty Morning
Millet, F. D.	An Old-Time Melody
Murphy, J. Francis	October Afternoon
Ochtmann, Leonard	Moonlight Fantasy
Paxton, William McGregor	Sylvia
Sartain, William	Outside Mosque, Algiers
Sartain, William	The Kasba—Old Fortress and Palace of the Dey of Algiers
Shannon, J. J.	Marjorie
Snell, Henry B.	Lake Como
Wiles, Irving R.	Shelter Island—Summer
Wyant, A. H.	Mohawk Valley

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REARRANGEMENT OF THE ORIENTAL COLLECTIONS

In furthering a plan whereby the various collections illustrative of the arts of the Far East may be kept in close relation with the unrivaled collection of Chinese porcelains lent to the Museum by Mr. J. Pierpont Morgan, and the Heber R. Bishop collection of jade, the galleries of the second floor, which lead to or open out from the Morgan Room, have been reserved for the textiles, arms, armor, lacquers, bronzes, woodwork and ceramics of China, Japan, and the lesser art centers of the Orient.

Thus, from the comprehensive collection of Japanese arms and armor exhibited in Gallery 8 we pass to Gallery 1, the center of which is filled with various examples of Japanese lacquer, wood, and basketwork, part of the collection bequeathed to the Museum by Stephen Whitney Phoenix in 1881. On the left of this is the collection of Japanese swords, each one remarkable for some quality either of age, provenance, decoration, or, as is generally the case, for a happy blending of the three. Here are examples of such rare metal workers as Kaneon, 995 A.D.; of Kumuaka and Tango Nawomichi of the thirteenth century; of Sukesaka, of Bizen, Kuniyoshi, and Kan-chira of the early sixteenth century. A noticeable detail of these swords is the simplicity of the blade as opposed to the lavish decoration expended upon the sword furniture. As to the decoration lavished upon the handles, scabbards, guards, and other parts, a study of the collection shows that the Japanese artist-craftsman was conscientiousness itself. Here are designs of surpassing richness, yet never overstepping those canons of good taste which seem part and parcel of the Japanese artist's equipment.

Upon the right of the Japanese lacquers, and leading immediately to the Morgan Room, are arranged two collections of Japanese ceramics, one lent to the Museum by

Mr. and Mrs. V. Everit Macy and the other a collection presented by Mr. Samuel Coleman in 1904. The wall cases in Gallery 7, immediately to the left, are devoted to the major part of the rich collection of Japanese pottery and porcelains presented to the Museum by the late Charles Stewart Smith. Along the sides of this gallery are flat cases containing selected examples of Japanese textiles of the seventeenth, eighteenth, and nineteenth centuries. Here we may note that the Oriental, working with wooden tools, has attained results which fairly equal, if they do not at times surpass, the work of his Western rival.

Galleries 2 and 5 have been assigned to the arts of China. Along the eastern and northern walls of these galleries have been arranged the large collection of Chinese pottery and porcelains purchased from the late Samuel P. Avery in 1879. The aisle at the southern end of Gallery 5 is devoted to Chinese bronzes, cloisonné, and Pekin enamels, and woodwork. In the center of this gallery is the lacquered, painted, and gilded twelfold screen, the gift of Mr. J. Pierpont Morgan, dating from the end of the seventeenth century. On either side are inlaid teakwood cabinets and in the niches near by—a temporary arrangement only—a rare collection of Chinese idols in gilded bronze and wood, dating from the Sung and Ming periods, lent to the Museum by Mr. Israel Putnam. In aisle cases at the north end of Gallery 5 are displayed cinnabar lacquers—part of the Phoenix bequest; some remarkable carved rhinoceros horn cups—the gift of Mr. J. Pierpont Morgan, and a collection of carved jade and rock-crystals—the gift of Mrs. F. O. Matthiessen in memory of her husband. The walls are decorated with Chinese rugs of the K'ang-hsi and Ch'i'en-lung periods and the southern side of the aisle with selected examples of Chinese brocades and velvets. In the wall cases are the late examples of Chinese porcelains belonging to the Avery Collection.

G. C. P.



FIG. 1. KYLIX IN THE STYLE OF  
EPIKTETOS. ATHLETES PRACTICING



FIG. 2. ATHENIAN KYLIX REVELERS



FIG. 3. WHITE ATHENIAN LEKYTHOS  
CHILD LEADING ITS MOTHER  
TO CHARON'S BOAT



FIG. 4. ATHENIAN LEKYTHOS  
ATHENA



FIG. 5. ATHENIAN KYLIX  
SIGNED BY HIERON



FIG. 6. GREEK HYDRIA  
300-250 B.C.



FIG. 7. SCENE FROM AN ATHENIAN PYXIS

## DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1909

### III. VASES AND TERRA-COTTAS



FIG. 8. VOTIVE PLAQUE,  
GREEK, FIFTH CEN-  
TURY B.C.

The Mycenæan cup (height  $7\frac{1}{2}$  in. = 19.6 cm.) is of the graceful goblet shape, with two handles and high foot. The decoration is the usual one of a conventionalized octopus on each side.

Among the Athenian vases there are several of great interest and importance. A red-figured kylix or drinking cup (diameter 13 in. = 33 cm.), inscribed on the handle with the name of the maker Hieron (*Ιέρων ἐποίεσθε*), is a welcome addition to our too scanty supply of signed vases. It is a good average example of that painter, but is unfortunately in a somewhat fragmentary condition. On the interior is a group of a bearded man leaning on a staff and watching a seated youth who is bending over to tie his sandal (fig. 5). The band of mæander framing it is

of the type that regularly occurs on vases by Hieron. On the exterior, on one side is a "conversation scene" between men and youths in three groups of two each; on the other side is a group of three in the center, consisting of a man playing the lyre with two others watching him, and a group of two on each side, one of a man and youth facing each other, the other of a seated youth playing the double flute with a draped figure before him, of which little is extant. Under each handle is placed a seat. The faces show the peculiarities invariably found in the works of Hieron—the flat, long skull, the prominent chin, and the drooping under lip. The rather monotonous grouping of the figures and their indifferent expressions are characteristic of this somewhat unimaginative artist, as is also the inferior drawing of the hands. The period of Hieron's activity is placed between 500-460 B.C.

A second red-figured kylix (diameter  $13\frac{5}{8}$  in. = 33.7 cm.), though not signed, clearly reflects the style of another well-known vase-painter of Athens—Epiketatos, who was active during the last quarter of the sixth century B.C. On the interior is represented a youth stooping, with a flower in each hand; on the exterior, on each side, a group of three athletes practicing various sports, such as jumping with weights, hurling a pole, and throwing the disk (fig. 1). The disk-thrower is represented at the moment immediately before the disk is swung back in the right hand for the final throw-off. As is well known, Epiketatos was one of the first to adopt and develop the red-figured technique in vase-painting, if indeed he was not the actual inventor of it. As we should

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expect, there are many remnants of archaism in his paintings, such as the employment of only a few figures, the almost total absence of line drawing to indicate muscles, and the undeveloped drawing of the hands. These characteristics are all observable on our kylix; but they do not detract from the vigor of the whole composition; the figures, which, according to Epiktetan preference, are young and slim, have a wonderful elasticity and, in spite of the few lines used, their action is vividly portrayed. It should be noticed that on the boy holding up the jumping weights there is some line drawing

in diluted glaze to indicate the muscles of the abdominal region. This occasional use of it is not unknown on vases by Epiktetos; it occurs, for instance, on the famous Busiris vase in the British Museum. The signed vases of Epiktetos are distinguished for their minute care and finish; this quality being absent in our example, we cannot claim for it the execution of the master himself. It was probably painted by one of his pupils or associates under his direct influence. On the interior is the inscription  $\delta\pi\alpha\iota\varsigma\kappa\alpha\lambda\circ\varsigma\tau\alpha\iota$  (pretty boy indeed); on the exterior  $\delta\pi\alpha\iota\varsigma\kappa\alpha\lambda\circ\varsigma$  followed by meaningless letters, and  $\delta\pi\alpha\iota\varsigma$  again followed by meaningless letters. Illegible letters are scratched under the foot of the vase.

A kylix (diameter  $13\frac{1}{2}$  in. = 33.6 cm.), also belonging to the severe style of the red-figured period, is interesting chiefly for the "καλός" name of Epeleios with which it is inscribed, according to the custom so much in vogue at the time, of supplying a vase with the name of a favorite youth. The inscriptions read: On the interior— $\delta\pi\alpha\iota\varsigma\kappa\alpha\lambda\circ\varsigma$ , on the exterior— $\delta\pi\alpha\iota\varsigma\kappa\alpha\lambda\circ\varsigma$  Επέλειος and  $\delta\pi\alpha\iota\varsigma\kappa\alpha\lambda\circ\varsigma\tau\alpha\iota$  (pretty

boy indeed). The name Epeleios occurs as a καλός name on three other kylixes, one in Rome and two in Munich. Our kylix is decorated on the inside with a youth running, holding his *clamys* over one arm and grasping a staff in the other. On the outside is a scene of revelry: youths are represented playing the double flute, dancing with castanets, carrying their wine cups and jugs, or filling them from a large krater—all in lively motion (fig. 2). Owing to the softness of the clay the surface has suffered considerably where not protected by the black glaze; the line-drawing for the muscles has

thus in many cases disappeared.

A red-figured kalyx krater (height, as restored,  $18\frac{1}{2}$  in. = 47 cm., diameter  $20\frac{1}{2}$  in. = 51.4 cm.), though very fragmentary, is of great importance for its similarity in style to the vases ascribed to the vase-painter Amasis II. The name of this painter occurs only once on a kylix in the Cabinet des Médailles, and there the inscription is fragmentary so that its restoration as *"Αμαισ (ις ζηραφοεν)"* = "Amasis painted it" is open to doubt. The style, however, is strongly individual and has been recognized in a series of other vases (see Hartwig, *Die griechischen Meisterschalen*, p. 400 ff.), which have therefore been provisionally ascribed to Amasis II. To this group our example must now be added. Though in fragmentary condition, the subjects represented can still be made out. On each side is a group of two young warriors. Of these, on one side, one is putting on his helmet, the other is leaning on his spear and holding out his sword (fig. 9); on the other side, one is holding out his *clamys*, the other is facing a bird (?), but not enough is extant at this point to deter-



FIG. 9. SCENE FROM A KRATER IN THE STYLE OF AMASIS II

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mine his action. On the ground are shields and a helmet. The execution is of great beauty and shows the hand of a master who combined largeness of style with minute care of detail. The figures are of great height, taking up all the available space between the ornamental bands, while the helmets and spears are painted on the band of palmettes above. In the drawing there is a frequent use of diluted glaze (for folds of the garments, ornaments, and the beards on the youths' cheeks), which gives an effect of chiaroscuro. These characteristics are found on the other Amasis II vases, but the chief marks of individuality are the types of the faces, with the full lips, the outlines of which are indicated, the strongly built noses, and the very peculiar shape of the ears, in which the lobe and tragus are of one piece and project forward toward the cheek. The treatment of the hair is severe.

An important acquisition also is a pyxis, or toilet box (height 3½ in. = 8.2 cm.), with a charming painting of an interior scene (fig. 7). To the right of a column, which indicates that the figures are inside a house, is a group of three women; of these the one in the center is seated, apparently in an expectant attitude, while the other two are approaching her bringing caskets, a sash, and a perfume vase. Then follows a woman carrying a necklace, with her back to this group and facing a girl who is running forward and balancing a stick on her right forefinger; and two women also facing each other, one carrying a casket and a sash. On the analogy of similar scenes, the first group probably represents the *Epaulia* or morning after the wedding, when it was customary for the bride to receive presents from her friends (cf. A. Brueckner's article "Athenische Hochzeitsgeschenke" in *Athenische Mitteilungen*, 32, 1907, p. 79 ff.). The woman approaching the column from the other side carrying a casket and sash, may also be brought into connection with this group; but the girl balancing the stick does not appear to have any relation to the *Epaulia*, and therefore must be regarded as representing a separate incident. The game of balancing a stick is not often represented; for a doubtful example, see Heyde-

mann, *Vasensammlung zu Neapel*, No. 117. The names of the figures are inscribed as follows, from left to right after the column: Πειθώ, Ἀφ(ρ)οδίτη, Ύγεια, Δαιμονία, Παίδια, Εὐκλέα. The vase belongs to the second half of the fifth century B.C.

Noteworthy is a red-figured lekythos (height 12½ in. = 32.6 cm.), with a representation of Athena holding her helmet in her right hand (fig. 4). She is clothed in chiton and aegis and wears a fillet in her hair; in her left hand she has a lance. By her side is depicted a small flying owl, the favorite emblem of the goddess. The style is that of the end of the severe red-figured period, that is, the first quarter of the fifth century B.C.

A white lekythos with a scene representing a child leading its mother to Charon's boat (fig. 3), painted in dull color, belongs to the second half of the fifth century B.C. The child is on the bank dragging his little toy cart in his left hand; with the other he is beckoning to his mother, who stands behind wrapped in her himation. Charon stands expectantly at the prow of his boat, ready to ferry the newcomers across. The colors (red on the woman's himation, brownish red on Charon's chiton, yellow on the boat and cart) are well preserved.

The other Athenian vases are a black-figured oinochoë (wine jug) with a Mænad and two Satyrs; a black-figured kylix with a representation of Theseus struggling with the Minotaur on each side; a red-figured amphora of the Nolan shape with a Satyr on each side, one playing the lyre; and a red-figured kylix with conversation scenes.

The collection of nineteen late black vases (about 300-250 B.C.) is of peculiar interest as having all been found in one grave. They include one large, fluted hydria (water jug) (fig. 6), two small plates on high feet, four flat plates, five deep plates, two kylikes (cups), two jugs, one small krater (mixing bowl), one oil-jug in the form of a bird, and one stand consisting of a cluster of four small vases, between every two of which is a plaque decorated with a dog in relief, while inside they are joined to each other by a plaque with perforations; the whole is mounted on a high cylindrical base. All the vases are covered with black

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glaze; they are decorated with various designs, stamped, incised, and painted. It is probable that they constitute a dinner service.

The terra-cottas purchased last year consist of seven figurines, one votive plaque and one head of a satyr. Three of the figurines are Tanagra types (fourth century B.C.), two of young standing girls, one holding a fan, the other wrapped in her himation, and one of a flying Eros, on which the colors (blue and pink) are still well preserved. The other four are later. The standing woman, holding an oinochoë in her right hand and a patera on which doves are perched in her left, is of the Myrina type (third century B.C.), as is also probably another standing woman wrapped in her himation. Besides these there is a small figurine of a comic actor and a fragmentary group of a satyr and maenad, which is not like the others, cast from a mold, but modeled.

Of special interest is the little votive plaque ( $3\frac{3}{8}$  in. by  $2\frac{1}{8}$  in. = 8.1 cm. by 7.1 cm.), on one side of which is a stamped design, two women facing each other, one playing the flute, the other reading a scroll, with a heron between them (fig. 8). There are distinct traces of coloring—white and blue on the women's dresses and red on the background. The workmanship is of great delicacy, the style being that of the Athenian vases of the fifth century, in which period it must therefore be placed. Its votive character is shown by the two small holes at the top, which served for suspension.

The head of a young satyr (height  $4\frac{1}{2}$  in. = 10.7 cm.) is of the late Greek type (fig. 10, p. 155). He is represented smiling, with mischievous eyes, and the broad yet careful modeling gives it an extremely lifelike appearance.

Here must be mentioned a Roman stucco relief, a fine fragment of a wall or ceiling decoration, which belongs to the 1909 accessions. It is in higher relief (about  $\frac{3}{8}$  in. = 1.5 cm.) than the fragments from the Villa Farnesina, and apparently represents a captive kneeling in an attitude of supplication before a standing figure.

G. M. A. R.

A SCULPTURED ALTAR-PIECE OF THE FIFTEENTH CENTURY<sup>1</sup>

AS a type of religious monument in Aragon and Catalonia, the sculptured retable with numerous compartments developed rapidly and along original lines early in the fifteenth century. The simple form of retable with compartments, which had appeared toward the middle of the fourteenth century, gave way to a vast elaborate construction rising above the altar like a wall of sculptured marble or alabaster. The ensemble formed an enormous rectangle always higher than it was broad with a predella at the base and generally crowned by pinnacles or statues. The originality of this type is more apparent when it is remembered that although the Aragonese and Catalonian schools of sculpture were strongly under Franco-Flemish influence, the type of retabiles developed in Spain differed widely in composition and proportion from that of the North. The latter was rather a piece of altar furniture, a cabinet for the housing of holy images, than an imposing architectural construction. When the doors of these Flemish retabiles, generally of wood, painted and gilded, were opened, the proportions of the Spanish type were reversed, being greater in breadth than height.

Among the masterpieces of fifteenth-century Spanish sculpture are the great altar structure at Vich, an early example (1420) of the well developed type, and especially, the retable of the Cathedral of Tarragona (1426-50) by Padre Johan de Vallfogona and Guillem de la Mota. The finer sculpture on this latter monument is the work of the Catalonian Johan de Vallfogona, whose fantasy, energetic even if incomplete realism, and remarkable feeling for decorative design were unsurpassed, at least in Spain, in the fifteenth century. In the Cathedral of La Seo at Zaragoza is another famous retable, of which the predella is also the work of Padre Johan, who died presumably while at work on this monument, in 1445.

By an immediate pupil of Padre Johan de

<sup>1</sup>See Supplement to the BULLETIN, March, MCMX, p. 12.

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Vallfogona,<sup>1</sup> probably by one of his assistants and working under his direct supervision, is the sculptured altar-piece in alabaster, showing traces of its former polychrome decoration, which is now on exhibition in the main hall of the new Wing of Decorative Arts. This superb example of early Spanish sculpture, a class of work practically unknown in this country, was the generous gift of Mr. J. Pierpont Morgan in the summer of 1909. The retable was originally in the chapel of the Archepiscopal Palace in Zaragoza and bears the arms of D. Dalmacio de Mur, the archbishop who had commissioned Padre Johan to execute the great retable of La Seo.

The altar-piece now on exhibition in the Museum is identical in its composition with the predella of the Tarragona and Zaragoza retables. Apart from size, it differs from them, of course, in the subjects represented and in the absence of the superadded tiers of compartments and other sculpture that towered high above these predellas. In the Museum's piece the only sculptures added above the line of elaborately carved dais which shelter the five figured bas-reliefs, are three shields, of which the one in the middle shows the emblems of the Passion and the other two the arms of the archbishop, D. Dalmacio de Mur.

The subject of the central relief is the Pentecost; the Holy Spirit, in the form of a dove (this portion of the relief is now destroyed), descends upon the Virgin Mother,

<sup>1</sup>This attribution is made by M. Émile Bertaux in his excellent article on Spanish painting and sculpture in the fourteenth and fifteenth centuries, published in the second part of the third volume of the *Histoire de l'Art*, edited by M. André Michel.

who is surrounded by the Apostles. The decorative treatment of the background suggests interesting possibilities of Mudéjar influence. The two reliefs at the right and left of this central one represent respectively episodes from the legends of Saint Thecla of Anconium and of Saint Martin of Tours.

Saint Thecla, patron saint of Tarragona, was a virgin living in Anconium, who, when Saint Paul preached in that city, spent the whole day at the window listening to him. This affords the subject of the relief at the extreme right of the series. The Saint looks down from her window on an assembly of people eagerly grouped around a structure upon which, in the origi-

nal condition of the relief, Saint Paul was evidently represented preaching to his audience. This figure, however, was unfortunately executed in the round, or nearly so, and being more subject to injury has now disappeared. As a result of her devotion, Saint Thecla was condemned to be burned, but the flames refused to touch her and she escaped with Saint Paul to Antioch. Saint Thecla in the midst of the flames is represented on the second relief. This same theme was treated by Padre Johan in the predella of the Tarragona retable and permits an interesting comparison.

Of the two reliefs devoted to the legend of Saint Martin, the first shows the familiar scene of Saint Martin on horseback cutting his cloak in two with his sword that he might give half of it to a naked beggar. The second relief pictures the vision of Saint Martin, in which Christ appears to Saint Martin wearing the half cloak and saying that it was to Him that he had given it, and that He accepted the deed of charity.



SCULPTURED ALTAR-PIECE (DETAIL)  
FIFTEENTH CENTURY

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Two tendencies may be noted in the sculpture of these reliefs. The first, resulting from the Gothic influences that were exerted upon the Spanish arts of the fifteenth century by Franco-Flemish artists or their imported works, is a marked trend toward realism, giving a delightful intimacy in the conception of the legendary scenes, and the charm and freshness of an unconventional vision to their sculptured representations. To illustrate the homely side of this art, we have in the relief of Christ appearing to Saint Martin, for example, such a bit of genre as the cat and the pair of boots under the bed, a little touch of the uncelestial that makes the apparition of our Lord and of the angels, who look on with mingled reverence and curiosity in their faces, all the more credible. Keenness of observation is witnessed in such a detail as the hoof marks made by Saint Martin's startled horse rearing at the sight of the beggar, and the power to individualize in such figures as those of the Apostles in the relief of the Pentecost, or in the listening people gathered beneath Saint Thecla's window.

The second tendency is felt in the orderly composition of the scenes, particularly in the balanced groups of the Pentecost and of the Saint Thecla in the flames; in the decorative elaboration of the drapery folds and of the picturesque details of the contemporary costumes; and in the richly sculptured foliage with grotesque heads and tiny angels among the leaves, in the dais and pinnacles that inclose the reliefs. That Spanish sculpture of the fifteenth century should be strongly characterized by its quality of decoration is only consistent when it is remembered that in this land had flourished the purely æsthetic art of the Moors.

J. B.

A SEVENTEENTH-CENTURY WHEEL-LOCK PISTOL

**A**MONG recent accessions in Arms and Armor is a seventeenth-century wheel-lock pistol of extraordinary workmanship. It is of the short-handled form typical of this period. Its barrel is slim, and is incased for nearly half its length in decorated gilt

bronze. The stock is of pear-wood, closely ornamented with fine gilt wire, in a pattern of foliage and traceries, and further enriched with a number of inset silver plaquettes which picture mounted huntsmen, armed with pistols, urging their hounds on deer, hare, and boar. On the butt there is an engraved plaque depicting a huntsman in buff coat with slashed sleeves, and with wide hat and feather. The rim surrounding the butt is of copper gilt, as well, also, as the trigger, lock plate, and wheel guard; all of these are executed with great care. Especially noteworthy is the foliation deeply engraved on the lock plate; even the back of the lock, normally buried in the wooden stock, is found to be richly decorated. Similar engraving appears on the steel parts of the pistol—the hammer and the side of the wheel, a detail of which is shown herewith. On the other hand, the trigger guard is not equal in workmanship to the adjacent parts, and is probably a contemporary repair. It is fortunate that so good an example of the armorer's art bears a signature and date; inside the lock plate, modestly hidden by the artist, appears "Felix Weeder, fecit in Zurich, 1630" (possibly 1639).

Pistols of this type and period are not uncommon, but it is rare to find one richly ornamented. Those best known to the writer are in the museums of Vienna, Stockholm, and Turin, where examples, especially of Brescian workmanship, are preserved. The specimen next in importance to the present one, so far as can be discovered, is in the royal collection at Turin, where it bears the number 659. In this the lock plate is almost undecorated, and the plaquettes are of nacre.

In arms, as in other art objects, it is usually difficult to trace ownership further back than a few decades; if of great value—and arms have been valued highly for over a century—they have changed hands quietly and frequently. It is worthy of note, therefore, that we are able to tell something of the history of the present arm.

It belonged to the late Canon Harford, of Westminster Abbey, and his account of it is at hand. In his MS. we read: "This

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wheel-lock pistol was bought by Charles Joseph Harford, M.A., F.S.A., J.P., of Stapleton Park, Gloucestershire, about 1790, of a Scotch nobleman, in whose family it had been handed down as having been in the celebrated collection of King Charles

modern investigator has a deep-rooted suspicion of pedigrees, it would be easy to find in the present case additional suggestions of a royal provenance. The quality of the object marks it at once as having belonged to a great personage; one may find that in



WHEEL-LOCK PISTOL  
SEVENTEENTH CENTURY



WHEEL-LOCK PISTOL (DETAIL)  
SEVENTEENTH CENTURY

the First. It is now in the possession of his grandson, the Rev. Frederick K. Harford, M.A., F.S.A., of Westminster Abbey. . . . No specimen in the Ambras or the Dresden collection approaches it for exquisite beauty of workmanship. It is of German-Swiss workmanship—Basle or Nuremberg." The last is not a bad diagnosis, as diagnoses go, but he would have been closer to the mark if he had removed the lock and found the signature. It appears further that the elder Harford showed his purchase to his friend, Sir Walter Scott, and the Antiquary "thought it was probably presented by Prince Rupert to his cousin, King Charles the First." . . . This is certainly a more interesting pedigree than most objects have, and were it not that the

the foliate decoration of the stock—the thistle, the rose and the shamrock—and to make the idea more probable that the object was prepared "in order" for King Charles, one might even convince himself that the figures of the plaquettes are portraits (or as nearly portraits as a foreign artist could make them) of the king himself. Add to all this that Prince Rupert was particularly interested in the royal collection of arms, having been keeper of the armory, and that finally the royal collection was dispersed after the Civil War. It is, therefore, within the range of possibility that such an arm might have found its way into the possession of the Scottish family referred to by Canon Harford.

B. D.



EARLY STAFFORDSHIRE POTTERY  
THE GIFT OF MRS. ABRAHAM LANSING

## PRINCIPAL ACCESSIONS

**A**GIFT OF EARLY STAFFORDSHIRE POTTERY.—Through the generosity of Mrs. Abraham Lansing, of Albany, the Museum has come into the possession of a collection of historical Staffordshire blue-printed ware, consisting of some thirty-seven examples of plates and platters decorated in the majority of cases with designs of more than ordinary interest at this time when so much of old New York is vanishing. Here are records of such events as the opening of the Erie Canal, the completion of the Baltimore and Ohio Railroad, the Texan Campaign and various pro- and anti-slavery questions that were to lead to the Civil War.

At the beginning of the last quarter of the eighteenth century, block-printing was invented by Thomas Turner, of Caughley, and almost immediately taken up by Josiah Spode and Stoke. Both potters at first made use of the willow pattern and the amorphous floral and pagoda design quite commonly found upon the pseudo-Canton blue and white ware of China, which from the days of William and Mary to those of the third George, were extensively used both in England and the colonies.

At first the ware was printed in pale blue, the rich dark blue with which we are so familiar appearing first toward the end of the first quarter of the nineteenth century. As Mr. R. T. Haines

Halsey points out,<sup>1</sup> the various decorative borders of fruit, flowers, marine subjects, etc., so charming and distinctive in this printed ware, were first added about the year 1802, through the suggestion of J. Clive, a Tunstall engraver. Among the pieces included in Mrs. Lansing's collection are many showing the distinctive designs for borders adopted by such well-known potters as the Woods, Stevenson, Ridgway, Stubbs and Clews. Thus it becomes a more or less easy matter to decide the provenance of any piece, though at the same time we should remember that there are many designs belonging to potters whose history will never be known.

As to the potters mentioned above, the Woods came of a line of men thoroughly familiar with the ceramic art. From the days of Ralph Wood (1716–72), earliest and best of the Staffordshire figure modelers, down to the closing of the Burslem factory in 1846, the name stood for able work in more than one direction. According to Halsey<sup>2</sup> the chief characteristics in the decorative borders employed by the Woods are as follows: (1) hollyhocks, iris, and grapes on the La Grange and other French views; (2) sea-shells surrounding a circular opening; (3) shells and marine flowers and an irregular opening arranged to give the

<sup>1</sup> Early New York on Dark Blue Staffordshire Pottery, New York, 1899, p. 14.

<sup>2</sup> Op. cit., p. 291.

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effect of a view from a grotto; (4) various flowers, among which double poppies are most conspicuous; (5) small flower designs; roses, thistles, and shamrock, found on hollow ware. Pieces such as the Landing of the Pilgrims and Boston State House have their own special borders. Well-nigh all of the blue-printed ware of the Woods was produced by the firm after the three sons of Enoch Wood had been taken into partnership, that is to say, about the year 1818. As to the Ridgways, John and Robert, whose pottery is now so famous alike for the brilliancy of its glaze and its decorative subjects, they took over their father's factories after his death in 1814. Between that and the year 1830, when their partnership was dissolved, the factories of Shelton and Hanley were constantly turning out quantities of this type of tableware. Had the Beauties of America series been their sole legacy, it would have made them famous, so interesting are the designs there depicted. The brothers Clews, of Cobridge, were similarly instrumental in preserving to us many a picture of our early monuments, yet it is to Ralph Stevenson, of Cobridge, that we owe most of the views of our earlier buildings and parks. To him we are indebted for many of the earlier views not only of old New York, but of Albany, Baltimore, Boston, Harvard College, Charleston, Rochester, Little Falls (Erie Canal Series), Hartford, Philadelphia, Troy, and Washington. From 1802, when Stevenson and Dale started the factory, until 1840 when the firm suspended operations, Stevenson deluged the market with his wares. That he was so successful in getting them upon our market was perhaps due to the fact that he had an American agent in the person of R. U. Williams, of New York, a man whose name or initials often appear in the Stevenson mark coupled with that of the master-potter.

As a whole, Mrs. Lansing's gift is especially rich in examples of the work of the Woods and Stevenson. Thus, attributable to the Woods, it provides examples of such views as the Baltimore and Ohio Railroad; The Cadmus, upon which Lafayette returned to America in 1824; La Grange,

the French château in which that great patriot and republican lived, and others of interest to those in search of Americana in ceramics. Of Stevenson's pottery, we may mention views including New York from Weehawk[en]; Fort Gansevoort; The Park Theater; the Capitol at Washington; Troy from Mount Ida, and the Erie Canal at Buffalo.

G. C. P.

**T**HE MURCH COLLECTION.—The Museum has recently received, as the gift of Miss Helen Miller Gould, the Murch collection of Egyptian antiquities—a large and well-known collection formed by the late Dr. Chauncey Murch during his residence at Luxor, Egypt, where for a period of about twenty-five years he directed the work of the American Presbyterian Mission.

The collection is particularly strong in seal cylinders, scarabs and amulets, figures of deities, rings, necklaces, and other forms of ornament in such materials as gold, amethyst, beryl, carnelian, lapis-lazuli, and blue glaze.

As soon as it can be classified and arranged the collection will be shown in the Accessions Room temporarily, pending the completion of the installation of the entire Egyptian collection in the new Fifth Avenue wing, and a detailed description of it will likewise be given in a later issue of the BULLETIN.

A. M. L.

**GIFTS TO THE COLLECTION OF LACES.—**The lace collection has recently been enriched by the bequest of Mrs. Henrietta Seligman, to whose generosity the Museum is indebted for ninety-five examples of rare seventeenth- and eighteenth-century laces. Other important accessions in this department are two superb pieces of Italian cut-work, sixteenth and seventeenth century, from Mrs. Robert W. de Forest; a length of exquisite *point d'Angleterre* from Miss Anna Fairchild; an interesting network cover and an unusually fine bead bag from Mrs. Edward Luckemeyer; several valuable examples of English and Irish laces with some old patterns and three samplers

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from Miss Margaret Taylor Johnston; four specimens of English, French, and Italian laces from Miss Elizabeth Fitch; a collection of English bobbins and two pieces of lace from Mrs. James Boorman Johnston; an old English bobbin winder from Mrs. Charles Lutyens and twenty-four examples of modern Russian peasant laces from Miss Julia Chester Wells.

**TWO PORTRAITS BY WHISTLER.**—Before the end of the exhibition of the works of Whistler two paintings were added which it was not anticipated could be shown when the collection was planned, the Portrait of Miss Connie Gilchrist, *Harmony in Yellow and Gold* (*The Gold Girl*), and the Portrait of Henry Irving, in the character of Philip II of Spain. The first of these was lent by Mr. George A. Hearn and the latter was purchased by the Museum out of the income of the Rogers Fund.

The Portrait of Miss Gilchrist, a young girl skipping a rope, besides *L'Americaine* and the *Yellow Buskin*, is the only painting in which the artist attempted to show motion or action. It was begun in 1876 and was one of the objects from the White

House, Fulham, sold by order of Whistler's trustees in liquidation in 1879.

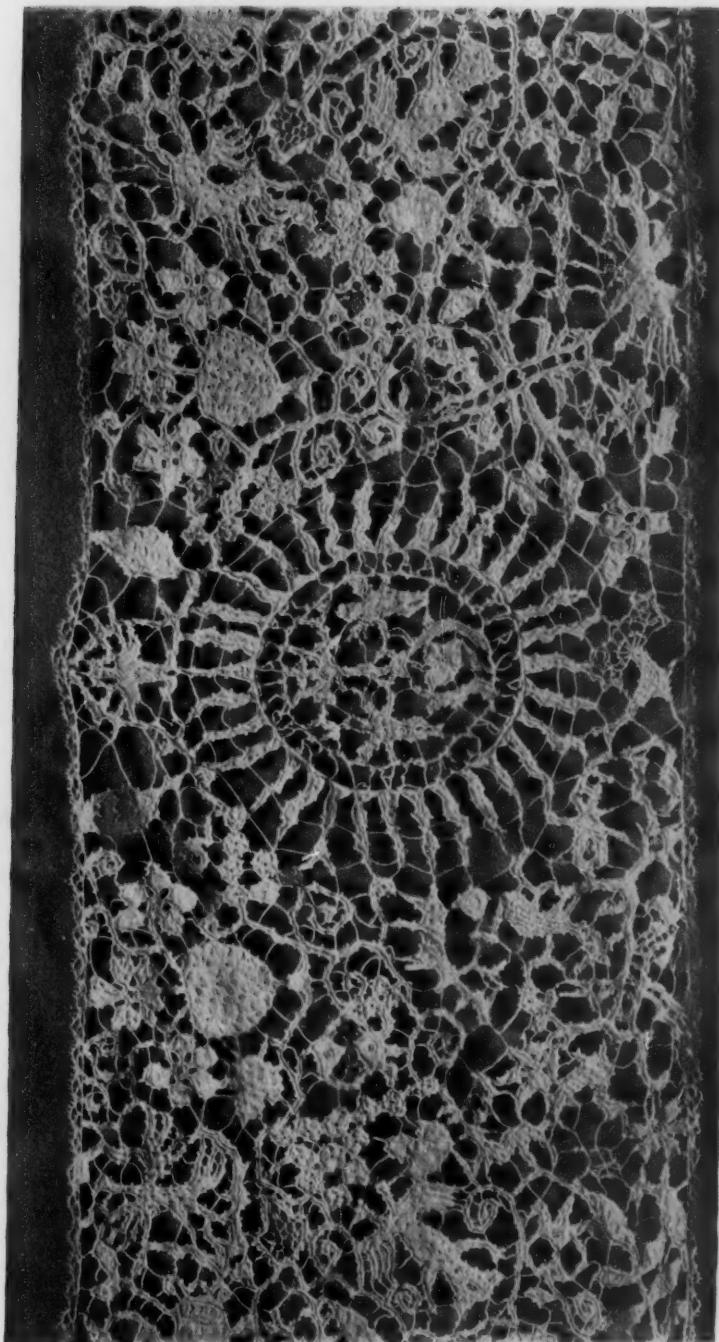
The Arrangement in Black, as the Portrait of Irving is also called, was begun in 1874, when the actor was appearing as Philip II. An interesting bit of gossip about the provenance of the picture is given by Mr. Joseph Pennell in his *Life of Whistler*. He says:

"The portrait was not a commission. It is said that Irving refused the small price Whistler asked for it, but later, seeing his legs sticking out from under a pile of canvases in a Wardour Street shop, recognized them, and bought the picture for ten guineas. Mr. Bram Stoker writes that, at the time of the bankruptcy, Whistler sold it to Irving 'for either twenty or forty pounds—I forget which.' The facts are that Whistler sold the Irving to Howell, for 'ten pounds and a seal-skin coat,' Howell recorded in his diary, and that from him it passed

into the hands of Mr. Graves, the print-seller in Pall Mall, who sold it to Irving for one hundred pounds. After Irving's death, it came up for sale at Christie's, and fetched five thousand pounds, becoming the property of Mr. Thomas, of Philadelphia."



PORTRAIT OF HENRY IRVING AS PHILIP II  
OF SPAIN  
BY JAMES MCNEILL WHISTLER



ITALIAN CUTWORK (DETAIL) SIXTEENTH CENTURY  
GIFT OF MRS. ROBERT W. DE FOREST



## NOTES

**R**ECENT LOANS.—Mr. George Blumenthal has again lent to the Museum the marble bust of the young Saint John, by the Florentine sculptor, Antonio Rossellino (1427-78), who excelled in the representation of childhood. An illustration and description of the bust will be found in the BULLETIN of June, 1909, published at the time when it was formerly sent to the Museum. It is now on exhibition near another example of Rossellino's sculpture, the head of a laughing angel, purchased by the Museum in 1909, in the main hall of the new Wing of Decorative Arts.

A remarkable portrait bust in white marble of a queen, dating about 1380 and of North French workmanship, has also been lent by Mr. Blumenthal and is now on exhibition in the room of the Biron Sculptures of the new Wing.

From Mr. Lockwood de Forest, several interesting examples of Eastern art have been received as a loan. Among the most important are two pieces of early Indian sculpture in stone, one a Buddha, dating from the third or fourth century, and the other, a small relief representing the death

of Gautama, of the second or third century and executed in the style of the famous Gandara sculptures. These two pieces also will be found in the new Wing.

Through the kindness of Mr. Norman Sanborn, of Brooklyn, we have received as a loan for the exhibition in the Oriental section, a choice collection of Chinese and Japanese objects. Noticeable among these are two bottles, a *claire-de-lune* with red splash, and a white Ting, both pieces attributed to the Sung dynasty, tenth to thirteenth century. Other Chinese objects are three exquisite little pieces of soft paste, blue and white porcelain (Yung-chêng period); and a small, coarse Kaolinic-bodied bottle covered with a warm mirror-black glaze, that may well date from the late years of the Ming dynasty, perhaps from the Lung-Wan period, 1567-1620.

Among the remarkable objects of Japanese provenance are tea jars by the first and second Toshiro; bowls by Koyetau, Ninsei, and Kenzan, and a dainty little teapot inscribed: "In Bunkwa, on a summer's day I made this for Shun-sui-Sensei. Signed Mokubei." Two other objects we

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may note are the *kogo* (incense box) of black lacquer attributed to the Fujiwara period (tenth century), and a small sacred tablet or tutelary divinity in fine terracotta attributed to the eighth century. Objects similar to this last were often worn by the warriors of old Japan attached to the sides of their helmets.

**THE LIBRARY.**—The additions to the Library during the past month were one hundred and eighty volumes, divided as follows: by purchase one hundred and fifty-two volumes, by gift twenty-eight volumes.

The names of the donors are: Mr. Edward D. Adams, Mr. William L. Andrews, Mr. A. E. Gallatin, General Rush C. Haw-

kins, Mr. George A. Hearn, Dr. Jacob Hirsch, Mr. Michelangelo Jesurum, Miss Florence N. Levy, Mr. Howard Mansfield and Mr. Hermann Schaus.

One hundred and ninety-two photographs were presented by Mrs. S. S. Schubart.

The attendance during the month was three hundred and sixty.

**ATTENDANCE.**—The attendance for April in 1909 and the present year is as follows:

	1909	1910
17 Free days ..	32,768	17 Free days ..
4 Evenings ..	897	5 Evenings ..
4 Sundays....	30,870	4 Sundays....
9 Pay days ..	4,197	9 Pay days ..
	<hr/> 68,732	<hr/> 79,114



FIG. 10. YOUNG SATYR  
LATE GREEK

## COMPLETE LIST OF ACCESSIONS

APRIL 20 TO MAY 20, 1910

CLASS	OBJECT	SOURCE
ARMS AND ARMOR.....	*Pair of bronze inlaid stirrups, Japanese, sixteenth century.....	Bequest of Mr. John Stemme.
CERAMICS.....	†Martha Washington plate, American, early nineteenth century; one earthenware and five glazed tiles, Chinese, Ming dynasty; faience plate of Delft ware, Dutch, late eighteenth century; three faience plates, dated, French, late eighteenth century; pottery vase (Siegburg), early sixteenth century; glazed tile, dated 1580, and a faience stein, dated 1847—(Nürnberg); two earthenware bottles (Kreussen), early seventeenth century; three glazed earthenware plates (Low Rhine), dated early eighteenth to early nineteenth century; stein (Altenburg), dated 1718; eight steins (Westerwald), dated early eighteenth to early nineteenth century; earthenware jug (Saxon), dated 1724; stein (Magdeburg), dated 1833—(German); faience tile, Swiss, dated 1712 .....	Bequest of Mr. John Stemme.
DRAWINGS.....	†Seven pencil and wash studies, by Auguste Rodin.....	Purchase.
FANS.....	†Fan, pierced whalebone, French, eighteenth century.....	Bequest of Mrs. Jesse Seligman.
FURNITURE AND WOODWORK..	*Wainscot armchair, American, late seventeenth century..... †Wooden bobbin winder, English, eighteenth century..... *Two hundred and six pieces of Hindoo wood carvings.....	Gift of Mrs. Russell Sage. Gift of Mrs. Charles Lutyens. Purchase.
GLASS.....	†Two snuff bottles, eighteenth century; massage roll, Chien-lung period—Chinese; nine painted and three colored glass bottles, German, eighteenth century .....	Bequest of Mr. John Stemme.
IVORIES, ETC.....	†Bronze rhinoceros horn with stand, Chinese, Chien-lung period.....	Bequest of Mr. John Stemme.
LACQUERS.....	†Lacquered box and cover, Japanese, nineteenth century.....	Bequest of Mr. John Stemme.
MEDALS, PLAQUES, ETC.....	†Cast iron medallion, Head of Christ, German, eighteenth century..... †Silver plaque, Art League of the Public Education Association, by Victor D. Brenner..... †Bronze plaque, William H. Welch, by Victor D. Brenner.....	Bequest of Mr. John Stemme. Gift of Miss Florence N. Levy. Gift of Mr. John L. Cadwalader.
* Not yet placed on Exhibition.		† Recent Acquisitions Room (Floor I, Room 3).

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CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC.....	†Bronze medallion, Tercentenary of the Founding of Quebec, by Henri Dubois.....	Gift of The National Battlefields Commission of Quebec.
METALWORK.....	†Pewter tankard, Austrian, dated 1795; Brass dish, British Indian, modern Benares; small bronze pestle and mortar, English, seventeenth century; four cast-iron firebacks and four parts of firebacks, sixteenth to eighteenth century..... *Two bronze pestles and mortars, seventeenth century; cast-iron top of a fireplace, "Last Supper," and a pewter tankard, eighteenth century—German; part of a cast-iron fireback, Norwegian, dated 1596.. †Pewter coffee-urn; makers, James Dixon and Sons, Sheffield, 1823...	Bequest of Mr. John Stemme. Bequest of Mr. John Stemme. Purchase.
PAINTINGS.....	†Altar-piece, Madonna and Child with Angels and four Saints, attributed to Taddeo Gaddi..... †The Letter, by Thomas W. Dewing.. *Portrait of J. T. Brady, by Joseph Ames..... *The Daughter's Return, by Robert MacCameron..... †Portrait of Sir Henry Irving in the Character of King Philip II of Spain, by James A. McNeill Whistler .....	Purchase. Purchase. Gift of Mr. Francis Lynde Stetson. Gift of Mrs. Benjamin S. Guinness. Purchase.
PHOTOGRAPHS, ETC.....	*Two hundred and sixty-nine lantern slides of musical instruments in the Crosby-Brown Collection.....	Gift of Mr. William Adams Brown and Mrs. John Crosby Brown.
SCULPTURE.....	*Bronze statue, World Peace, by Jules Butensky..... †Small bronze figure of Buddha, Japanese, nineteenth century.....	Gift of Mr. Jacob H. Schiff. Bequest of Mr. John Stemme.
TEXTILES.....	*One hundred and twenty-three pieces of lace, European, sixteenth to nineteenth century, known as the Henrietta Seligman Lace Collection..... *Collection of eleven Navajo Indian textiles, American .....	Bequest of Mrs. Jesse Seligman. Gift of Mrs. Russell Sage.
	†Piece of old Devonshire bobbin lace (so-called Honiton), late eighteenth century; veil of Bedford-Maltese lace, early nineteenth century; piece of Devonshire lace, early twentieth century (worked from an eighteenth century pricking)—English; sampler of Scotch or English work, eighteenth century; piece of Limerick altar lace, Irish, nineteenth century; five rosaces of needlepoint lace, Italian, seventeenth century; sampler of thirty-six stitches and a sampler of eight specimens of Point d'Alençon, modern.....	Gift of Miss Margaret Taylor Johnston.

\* Not yet placed on Exhibition.

† Re ent Accesions Room (Floor I, Room 3).

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CLASS	OBJECT	SOURCE
TEXTILES.....	†Thirty bobbins and four prickings from Buckinghamshire; seventeen bobbins and three prickings from Bedfordshire; two dozen beaded pins, English, early nineteenth century; piece of machine lace, French, eighteenth century; lace border for a handkerchief "Work of the Slaves of the South," Russian, early twentieth century.....	Gift of Mrs. James Boorman Johnston.
	†Piece of cut-linen work, design of the Renaissance, end of sixteenth century; altar-frontal of cut-linen work, seventeenth century—Italian.....	Gift of Mrs. Robert W. de Forest.
	†Beaded bag, French, late eighteenth century; tablecloth of embroidered net and lace on cotton batiste, Italian, sixteenth century.....	Gift of Mrs. Edward Luckemeyer.
	†Piece of Point d'Angleterre, English, middle of eighteenth century.....	Gift of Miss Anna Fairchild.
	†Small piece of Maltese lace, English, early nineteenth century; piece of Mechlin lace, French, early nineteenth century; one large and one small piece of "punto avorio" lace, Italian, early eighteenth century....	Gift of Miss Elizabeth Fitch.

LIST OF LOANS

APRIL 20 TO MAY 20, 1910

CLASS	OBJECT	SOURCE
ANTIQUITIES.....	*Collection of five thousand and fifty-one objects of glass, enamel, pottery, bronze and jewelry together with numerous fragments, known as the Julien Gréau Collection.....	Lent by Mr. J. Pierpont Morgan.
	*Small Greek bronze ornament (two sea horses).....	Lent by Mr. Lockwood de Forest.
ARMS AND ARMOR.....	*Arrow holder inlaid with semiprecious stones and jade, Chinese, eighteenth century.....	Lent by Mr. N. Sanborn.
CERAMICS.....	*Three vases, two beakers, and a set of five statuettes. Chinese, Ming dynasty.....	Lent by Mr. J. Pierpont Morgan.
	*Urbino plate, Italian, early sixteenth century.....	Lent by Mr. W. Fellowes Morgan.
	*Star-shaped tile, Sultanabad, thirteenth or fourteenth century; vase, snuff-bottle and writer's water cup,	

\* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 3).

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CLASS	OBJECT	SOURCE
CERAMICS.....	K'ang-hsi period; two bowls, Sung dynasty; stoneware mirror, Ming dynasty; libation cup, late Ming or early K'ang-hsi period; two snuff-bottles and two rouge boxes, Yung-Cheng period; wall tile, Chinese, Tong dynasty; Satsuma tea-bowl, two Kioto tea-bowls, tray, tea-jar and saké-bottle, two Seto ware tea-jars and a terra-cotta tablet, teapot by Makubei, Japanese, eighteenth and nineteenth centuries; pottery wine bowl, Italian, fourth century, A.D.; salt-glaze stoneware jug, German, late seventeenth century.....	Lent by Mr. N. Sanborn.
FURNITURE AND WOODWORK.. (FLOOR II, Wing E)	Two boxes inlaid with mother-of-pearl, Damascene, sixteenth century.....	Lent by Mr. Lockwood de Forest.
GLASS.....	*Rock-crystal snuff-bottle and yellow glass snuff-bottle Chinese, Yung-Cheng period.....	Lent by Mr. N. Sanborn.
JADE.....	*Archer's thumb-ring of jade (Nephrite), Chinese, Han dynasty.....	Lent by Mr. N. Sanborn.
JEWELRY..... (FLOOR II, Room 32)	Two gold necklaces and one gold brooch, American, modern.....	Lent by Mr. Theodore A. Kohn.
LACQUERS.....	*Incense box of Cinnabar lacquer, Chinese, eighteenth century; lacquered box, Japanese, attributed to Fujiwara.....	Lent by Mr. N. Sanborn.
MEDALS, PLAQUES, ETC..... (FLOOR II, Room 22)	Bronze medal, Leopold I, King of the Belgians; bronze medal, Charles Rogier, Belgian Statesman; bronze medal, Louise d'Orleans, Queen of the Belgians; bronze medal, Marriage of Don Pedro V, King of Portugal and Stephanie, 1858; bronze medal, Twenty-seventh Year of the Reign of Leopold I, by Leopold Wiener, Belgian.....	Lent by Miss Florence N. Levy.
METALWORK.....	*Writer's water jar of yellow bronze and a pewter tray, Chinese, Ming dynasty; pewter saké bottle, by Mimisaka no Kami and a pewter tea jar, Japanese, nineteenth century; pewter quart mug, inscribed, English, late eighteenth century; pewter paten, German, seventeenth century.....	Lent by Mr. N. Sanborn.
	Silver sugar bowl, tray, six porringers, one table- and four salt-spoons, American, late eighteenth and early nineteenth century.....	Lent by Hon. A. T. Clearwater.
	*Brass and copper "lota" (water vessel), inscribed, Indian, eighteenth century.....	Lent by Mr. Theodore Purdy.

\* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 3).

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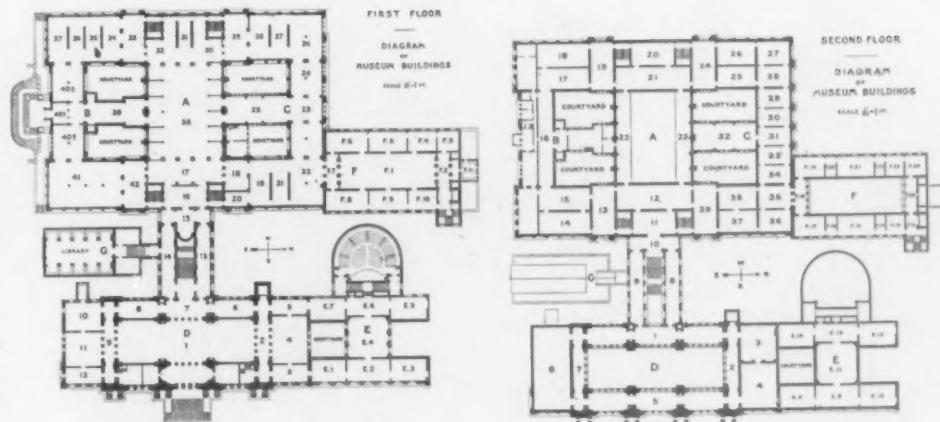
CLASS	OBJECT	SOURCE
METALWORK .....	Silver hookah, enameled, Indian, eighteenth century.....	Lent by Mr. Lockwood de Forest.
(FLOOR II, Room 22)	Two trays of Sheffield Plate, English, early nineteenth century.....	Lent by Lieut.-Comm. C. D. Stearns.
MINIATURES.....	*Thirty-eight miniatures, Indian, seventeenth century.....	Lent by Mr. Lockwood de Forest.
PAINTINGS..... (FLOOR II, Wing E)	Two paintings, Persian, sixteenth century..... *Painting on silk, by Makkei, Japanese, middle of thirteenth century..	Lent by Mr. Lockwood de Forest. Lent by Mr. N. Sanborn.
	*Lazarus and the Rich Man, by Jacopo Bassano.....	Lent by Mr. D. Platt.
(FLOOR II, Room 13)	Surf and Wind, by George H. Bogert; Rouen, by George H. Bogert; Surf, by Emil Carlsen; When One is Old, by W. H. Chase; The Valley and the West Wind, by Charles H. Davis; Sheep Pasture, by Louis Paul Despar; The Sorceress, by Thomas W. Dewing; La Marcellerie, by G. Ruger Donoho; Barney's Joy Cliff, by R. Swain Gifford; Stalheim, Norway, by Mary Hearn Greims; Chocoma, White Mountains, by Mary Hearn Greims; New England Farm House, by A. C. Howland; First Snow at Cragsmoor, by George Inness, Jr.; Veil Counter, by E. Sparhawk Jones; Harpist, by Alphonse Jongers; Frosty Morning, by F. W. Kost; An Old Time Melody, by F. D. Millet; October Afternoon, by J. Francis Murphy; Moonlight Fantasy, by Leonard Ochtman; Sylvia, by William M. Paxton; Outside Mosque—Algiers, by William Sartain; The Kasba—Old Fortress and Palace of the Dey of Algiers, by William Sartain; Marjorie, by J. J. Shannon; Lake Como, by Henry B. Snell; Shelter Island—Summer, by Irving R. Wiles; Mohawk Valley, by A. H. Wyant.....	Lent by Mr. George A. Hearn.
SCULPTURE..... (FLOOR I, Wing F)	Marble bust, Saint John as a Boy, by Antonio Rossellino; marble bust of a Queen, French, fourteenth century.....	Lent by Mr. George Blumenthal.
(FLOOR II, Wing E)	Stone figure of Buddha, Indian, third or fourth century; *stone relief, representing the Death of Gautama, Indian, second to third century; stone capital, Indian, third to fourth century; *bronze Krishna, Indian, mediæval.....	Lent by Mr. Lockwood de Forest.

\* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 3).

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CLASS	OBJECT	SOURCE
TEXTILES.....	*Silk rug, Chinese, attributed to the Ming dynasty; Bergamo rug, Western Asiatic, seventeenth century.....	Lent by Mr. N. Sanborn.
	*Thirty-six samples of shawls, Indian, nineteenth century.....	Lent by Mr. Lockwood de Forest.
(FLOOR II, Wing E)	Fragment of a North Persian rug, sixteenth century.....	Lent by Mrs. Herbert L. Pratt.
* Not yet placed on Exhibition.		† Recent Accessions Room (Floor I, Room 3).



**THE BULLETIN OF THE  
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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

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A ticket, upon request, to any lecture given by the Trustees at the Museum.

The **BULLETIN** and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scriptions in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

**ADMISSION**

**HOURS OF OPENING.**—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 6.00 P.M. and on Saturday until 10 P.M.

**PAY DAYS.**—On Mondays and Fridays from 10 A.M. to 6 P.M. an admission fee of 25 cents is charged to all except members and copyists.

**CHILDREN.**—Children under seven years of age are not admitted unless accompanied by an adult.

**PRIVILEGES.**—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

**COPYING.**—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

**THE COLLECTIONS OF THE MUSEUM**

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

**EXPERT GUIDANCE**

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

**THE LIBRARY**

The Library, entered from Gallery 15, containing upward of 18,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

**PUBLICATIONS**

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

**PHOTOGRAPHS ON SALE**

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., the Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

**RESTAURANT**

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.